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GRAND PRAIRIE SEMINARY LYCEUM COURSE

Season 1912-13

Onarga, Illinois

ATTRACTIONS

FACULTY RECITAL, SEMINARY SCHOOLS OF MUSIC AND ORATORY

Friday, October 25, 1912

RALPH BINGHAM, ENTERTAINER

Tuesday, November 5, 1912

LADIES' SPANISH ORCHESTRA AND MORGAN JONES, BASSO

Saturday, November 30, 1912

SARAH MILDRED WILLMER in "The Sign of the Cross"

Friday, December 6, 1912

J. ADAM BEDE, STATESMAN AND LECTURER

Monday, January 20, 1913

ROGERS AND GRILLEY, ENTERTAINERS

Tuesday, February 18, 1913

PHIDELAH RICE, IMPERSONATOR

Tuesday, March 11, 1913

THE MUSIC MAKERS

Saturday, March 22, 1913

Opening Number of Course Friday, October 25, 1912

See back cover for rates, etc.

Annual Faculty Recital

Schools of Music and Oratory

of

Grand Prairie Seminary

Friday, October 25, 1912

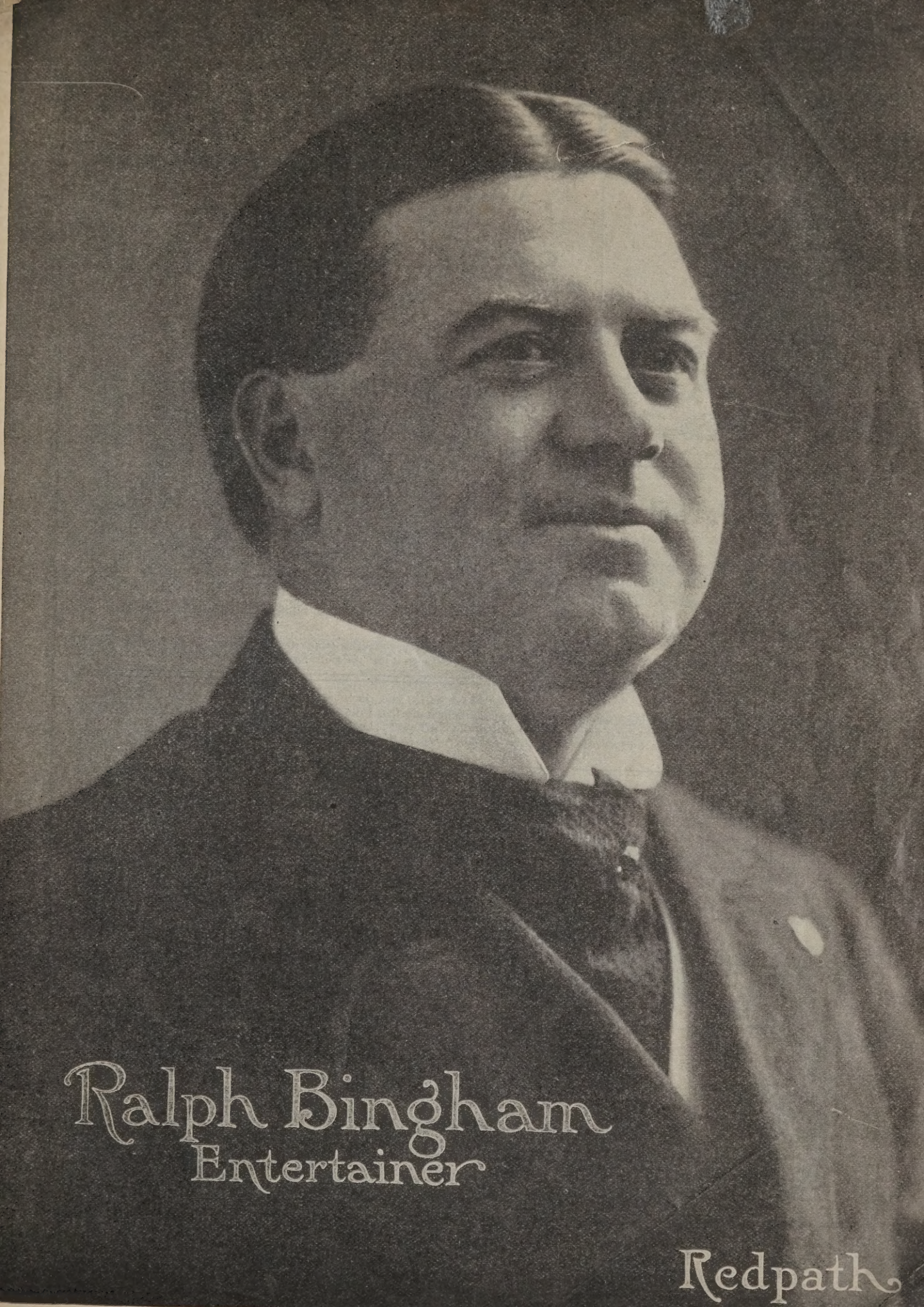
Auditorium 8 P. M.

Miss Esther Ward, Pianiste

Miss Mabel Timberlake, Vocalist

Miss Maude Marshall, Oratory

This popular and high class entertainment is offered
this year as the opening number of the
Seminary Lyceum Course



Ralph Bingham
Entertainer

Redpath



Not a Lecture

AN EVENING OF SONG, MUSIC AND STORY

An Intellectual Diversion

Inducing PLEASURE AND DELIGHT, pro-
voking MIRTH, MERRIMENT, LAUGHTER

SEEN AND HEARD ALONG THE LINES

DR. T. DE WITT TALMAGE, ON THE FUN-MAKERS

"Bless Bingham and all the apostolic college of humorists. The man that makes me laugh is my benefactor. God bless all skillful punsters, all those who mirthfully surprise us with unusual juxtaposition of words. Theirs is a divine mission. They stir into the acid beverage of life the saccharine, and make the cup of earthly existence, which is sometimes stale, effervesce and bubble. They placate animosities. They foster longevity. They slay follies and absurdities which all the sermons of all the pulpits cannot reach."

A laugh is just like music; it lingers in the heart,
And when its melody is heard, the ills of life depart

And happy thoughts come crowding its joyful notes to greet;
A laugh is just like music for making living sweet.

Philadelphia, Pa.

"Ralph Bingham is funny because he can't help it. If he went into the undertaking business he would be expelled from the union in a week. He was born to drive dull care away, a doctor who cures by the good old rule of 'laugh and grow fat.' And he is one of the few doctors who seem to take their own medicine. On the platform or off, with an audience of one or five hundred, if Mr. Bingham's audience is not shrieking with laughter you may take it for granted that it is composed of deaf-mutes who have not yet learned to read lip movements.

"But what does he do, anyhow? Well, he monologues and plays the violin. His monologues are either original, or might as well be; their rendition, at least, is original and inimitable. His face changes with every shift in the humor; you hardly need to hear the story, for you can see it. He uses many puns, and the pun is said to be the lowest order of wit. But there are puns and puns, and Mr. Bingham's are as near the highest wit as it is possible for a pun to be. He makes use of remarkable metaphors and similes; there is a constant crackling of jokes throughout the monologue, and last but not least, the monologue itself is always new."—*Paul M. Pearson, Editor TALENT.*

Jackson, Mississippi.

"I do not know when I have enjoyed anything as much as I did Ralph Bingham last Saturday evening. He is beyond a doubt the GREATEST IMPERSONATOR ON THE AMERICAN PLATFORM."

Major Jas. K. Vardaman, Gov. Mississippi.

Chicago, Ill.

"Mr. Bingham knows the art of entertaining: variety, surprise, climax, the turning of a point, the absence of striving for effect. All these does Bingham know and use, yet they are ever kept hidden by an art that conceals art.

"I think I do not exaggerate when I say I believe Ralph Bingham is the greatest story teller in the world. I have heard nearly all the famous raconteurs of today, but never have I heard one who could make so much out of nothing. I do not mean to say Bingham's stories are nothing—far from it—but I've known him to take the most trivial incident and, in his inimitable way, convulse his auditors, be they a thousand or a dozen."

*Edwin L. Barker,
Editor LYCEUMITE.*

Boston, Mass.

"Ralph Bingham is a star entertainer, with his unctuous dialect, his brilliant violin solos and his songs."

Boston Traveller.



Bristol, Tenn.

"I consider my friend Ralph Bingham to be the finest all around entertainer on the American platform."

Ex-Gov. Bob Taylor, of Tennessee.

Philadelphia, Pa.

"Ralph Bingham, as a monologue artist, has no equal on this side of the Atlantic at least, and as a musician he has few peers."—*Evening Bulletin.*

BRIGHT GEMS PICKED UP ALONG THE LINES

Augusta, Ga., "Walker's Magazine"

When Momus was first brought into the world he must have had an idea that in the days that were yet to come there would be such a man as Ralph Bingham. Momus was the God of Mirth, and as such he represented this modern humorist of the platform more thoroughly than any man on the American platform.

Ralph Bingham has been in Augusta so often that he owns the town. On each of his successive visits during the intervening years, he has done more than his part in establishing a reputation for the excellence of the Augusta Lyceum Standard. He has been for many years one of the most conspicuous figures on the American platform, and he has done more to elevate it than any man who has ever been south of Mason and Dixon's line. The people of Augusta have long since become cordially attached to him, and they esteem him as a friend and one of the leading figures of the AMERICAN ROSTRUM.—Charles J. Bayne.

THE CHAUTAUQUA

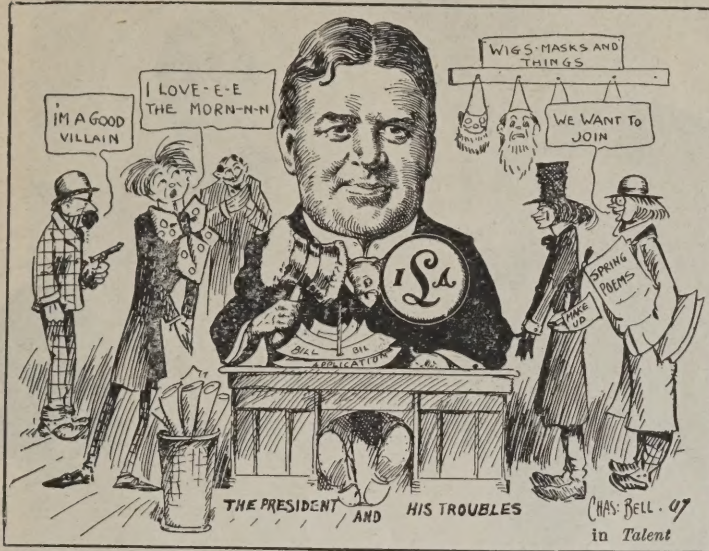
Independence, Kan., July 21, 1906.

Ralph Bingham Proves an Entertainer of Rare Ability

"Mr. Ralph Bingham, of Philadelphia, left many of his big audience yesterday afternoon at Chautauqua declaring him the 'best yet.' Mr. Bingham is a humorist of the first class, and excels in four different and difficult directions. He dramatizes music with his voice, makes the piano an instrument of rare humor, recites funny sketches till the tears of laughter riot a-down one's cheeks and plays the violin like Ole Bull! A baritone of fine timbre and adequate strength, Mr. Bingham brings to his work as he recites or as he sings. He plays the violin and the piano, he sings ballad poetry, and he recites dramatic or pathetic or humorous sketches in a manner that brings down the house. While he is reciting his auditors feel that is his forte. He steps to the piano and that piano becomes a vehicle of humor as well as of harmony, and you think he misses his calling when he ties himself to anything short of music. Especially is that true when he takes up the violin, for then he makes you think of the old masters, as the music sobs and wails to the magic touch of his masterly bow. When his program calls for song, you wish he would sing all the while. Perhaps, however, this artist is the most artistic with the violin and the recitation, in both of which he is unexcelled. The program yesterday afternoon was largely humorous. Nevertheless, the subject-matter was high-class, and its educational and inspiration value of the best."—Daily Reporter.

NEWMAN CHAUTAUQUA

"The only Ralph Bingham, whose stories and inimitable fun have made him a favorite in every city and town where he has appeared throughout the United States, acted as platform manager during the entire week, and he drew the largest audience during the assembly at the last evening's performance, notwithstanding the rain-storm which raged at the hour of its opening."—Atlanta Journal, Aug. 5, 1906.



BINGHAM'S RECORD Born Richmond, Va., 1870. First appearance in public, 1876. From 1876 to 1896 famous as the "Boy Orator of America." 30 consecutive years before the public. 8000 appearances on the American Continent. 2000 appearances alone in the Empire and Keystone States. 160 entertainments in the Quaker City: 58 times in the Metropolis of the Western Hemisphere—New York City. 700,000 miles traveled since six years of age. 500 towns in Uncle Sam's domain have given him, each, five, some of them six, seven and eight audiences, in repeated recognition, confirmation and commendation of his unequalled artistic and natural accomplishments, skillful platform methods and his inimitable public demonstrations of wit, wisdom, humor, poetry, sentiment, tragedy, music, melody, drollery and mirth.

H. Grattan Donnelly
DRAMATIC AUTHOR

Sole Author of the

Successful Plays:

DARKEST RUSSIA
THE WOMAN IN BLACK
THE AMERICAN GIRL
FONTENOY
IN OLD NANTUCKET
ETC., ETC.

The Famous Comedies:

NATURAL GAS
LATER ON
A NIGHT AT THE CIRCUS
A PAIR OF JACKS
ETC., ETC.

The Popular Operas:

SHIP AHoy
DICK TURPIN
THE MAIDS OF ATHENIA
ETC., ETC.

Address reply to this letter to
Box 209, Madison Square Post Office,
New York.

My dear Bingham:

I hasten to bear testimony to the splendid success of your unrivalled entertainment. I have never seen a more delighted and enthusiastic audience than that which applauded and cheered you to the echo, and I most heartily congratulate you on one of the finest individual successes I have ever witnessed. Good luck to you.

Yours sincerely,

GRATTAN DONNELLY.

RALPH BINGHAM, ESQ.



Ralph Bingham
in the
Act of Holding
an Audience

"Lyceumite," Chicago

THIRTY-SIXTH ANNUAL TOUR OF A GREAT ENTERTAINER



RALPH BINGHAM—PERSONATOR : HUMORIST
VIOLINIST : VOCALIST : RACONTEUR



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The
LADIES' SPANISH ORCHESTRA
Florence Sanders • Directress



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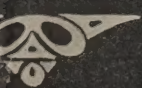
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LADIES' SPANISH



The H ORCHESTRA





IN the Ladies' Spanish Orchestra and Morgan Jones, basso cantante, the Redpath-Slayton Bureau presents one of its strongest musical attractions of the year. Greater than ever, this organization has been making a tremendous hit this season and the commendations which have come into the Bureau office just prior to the issuing of this circular are among the most flattering ever received on any company.

Here are a few statements which will at once appeal to musicians and committees everywhere.

Mr. Morgan Jones, the soloist referred to, was recently with the Pittsburg Festival Orchestra. This orchestra is the major portion of the Pittsburg Symphony Orchestra and its concerts are given between the close and the beginning of the Symphony seasons. This orchestra has with it only the great vocalists of the day and no less an authority than the Pittsburg Chronicle-Telegraph, in speaking of Mr. Jones' solo work with this orchestra, says that he achieved a splendid success. Other commendations of his work from such sources as W. L. Hubbard—for seventeen years the musical critic of the Chicago Tribune, and from Herbert S. Miller, secretary of the Musical Arts Society, Chicago, are given on another page.

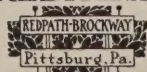
As to the Ladies' Spanish Orchestra in its new form and with its new program, the arrangement is the product of the fertile brain of Mr. Ralph Dunbar of the famous Dunbar Quartet, who is the Redpath Bureau's special company organizer. Mr. Dunbar's skill along these lines is known to every lyceum course in the United States and needs no further comment.

The Ladies' Spanish Orchestra this year has seven lady musicians. A flute and trap and bass drums have been added to the instruments used and one of the ladies also plays the clarinet. The directress, Miss Florence Whittier Sanders, plays the violin at the same time that she is leading the orchestra. While heretofore, there has been but one instrumental solo during the evening, in the new program there are several. The program is made up of solos, duets, quartets and the ensemble, the solos, of course, including the vocal numbers of Mr. Jones as one of the features of the evening.

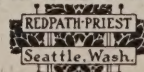
The costuming of this organization adds much to its general effect. With newer and better costumes this year than ever before, the effect of the entire orchestra in Spanish dress is truly gorgeous. Mr. Jones also appears in special costume in the rendering of his solos.



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SARAH MILDRED WILLMER
READER



MISS WILLMER RIVALS SINGER AS CHAUTAUQUA ENTERTAINER

Crowd Listening to "Sign of the Cross" as Large as the One Which Heard Madame Schumann-Heink

EACH ARTIST FILLING A RETURN ENGAGEMENT

[Monmouth, Ill., Daily Review, August 17, 1910.]

"The Sign of the Cross."

Before an audience that equalled in number that of the opening night, when Mme. Schumann-Heink gave her recital, Miss Willmer completely won the hearts of the Monmouth people.

Miss Willmer an Artist.

The most eloquent testimony that could be given in regard to Miss Willmer and her recital of last evening was the profound stillness that prevailed during her entire reading. Miss Willmer held her audience completely in her power and scarcely a person left the tent during the time she was telling her story.

Her dramatic ability is wonderful, yet it is no more wonderful than her versatility. There were many characters to portray, yet her story was made so vivid that the audience was made to forget the present and to imagine they were living in the troublous times of Nero.

"The Sign of the Cross" as given last night was Miss Willmer's own dramatization of Wilson Barrett's great book, and much honor is due her for the skill shown in selecting the most important scenes and connecting them in so clear a manner.

The story as told last night, is one of beautiful Christian strength in the face of the most trying persecution during the reign of Nero. It is the story of the persecution of the Christians, when no pity was shown, even to the children and the aged. Rome had just been reduced to ashes, and the emperor, Nero, seeking to place the blame for the deed, had falsely accused the followers of the rapidly growing Christian band. To satisfy his hatred for them he had decreed that they should be burned at the stake or given to the lions in the arena.

While performing his duties as prefect, a certain Marcus Superbus accidentally meets Mercia, a beautiful Christian. Her beauty of form and innocence so charms Marcus that he decides to follow her. He finds that she is a Christian and to save her life he becomes a boatman, and as such warns her that she is about to be captured and killed. Mercia, however, recognizes him as the prefect

and replies that she will not forsake her Savior. Shortly after this meeting, the hiding place of the Christians is made known by Stephanus, a mere lad, who was caught by the Romans and under the agony of the rack, unintentionally tells the secret. Stephanus' awful realization of the fact that he has betrayed their secret to the enemy, was most vividly portrayed by Miss Willmer. As a result of this disclosure the Christians are all arrested and thrown into prison, with the exception of Mercia, whom Marcus has the soldiers take to his home.

Miss Willmer's interpretation of the scene wherein Mercia halts Marcus in his drunken and maddened love was one of the most dramatic scenes of the evening.

Many people, enemies, that are jealous of Mercia, more than enemies of her faith, plot her death. Foremost among these is a Roman woman who is madly in love with Marcus, and Miss Willmer's portrayal of her mad passion and jealousy was faultless. Her greatest effort or climax of the play, the prison scene, needs special commendation. Marcus' attempt to save the life of the maiden he loves by gaining a pardon from Nero is unsuccessful. Her life will be spared if she renounces her faith. While awaiting her death in the cell adjoining the arena, Mercia's prayer is interrupted by the entrance of Marcus. The scene following in which he pleads for her renunciation of her faith in exchange for his love requires the art of a great emotional actress, and here Miss Willmer again proved herself worthy of being placed in the front rank of dramatic readers. But Mercia in this scene, although she confesses that she has loved Marcus from their first meeting, declares that she loves her Savior more. The climax of this closing scene leaves them in the cell with Marcus converted to her faith and ready, too, to follow the cross even unto death.

At the close of this scene and of the play Miss Willmer reached the height of her dramatic ability and a storm of applause showed that her masterful effort had been appreciated as it deserved.

Sarah Mildred Willmer

Character Interpretations

===== and =====

Dramatic Masterpieces

It is not too much to say that Sarah Mildred Willmer in the quality of her work now ranks in the Lyceum where Sarah Bernhardt ranks in the theatrical profession.

In her ability to interpret the master literary productions from the platform she has no superior.

In temperament, or emotional power, the ability to move an audience to laughter or tears, Miss Willmer is without an equal.

No task of interpretation has been too great for her and no audience, however great the expectation, ever has gone away disappointed.

This generation has not known a reader so distinctly sent as a messenger of enlightenment and cheer, and none has more clearly discerned her mission than has Sarah Mildred Willmer—the Sarah Bernhardt of the Lyceum.

THE SIGN OF THE CROSS

By WILSON BARRETT

Miss Willmer's own original dramatization of this great Christian play has been pronounced by dramatic critics to be the nearest approach to the author's personal interpretation ever produced.

Miss Willmer, the reader, was lost to the audience, for her listeners saw and heard some twelve or more men and women who lived in the time of Nero, thirty-two years after the crucifixion of Jesus. Voice was the medium through which these subtleties of human nature were conveyed to the audience.

Valparaiso (Ind.) Vidette.



The Sign of the Cross

AUNT JANE OF KENTUCKY

By ELIZA CALVERT HALL

A beautiful story of a truly homely character, told in an inimitable manner. The philosophy of Aunt Jane in dealing with modern superstitions and customs makes this program both humorous and enlightening.

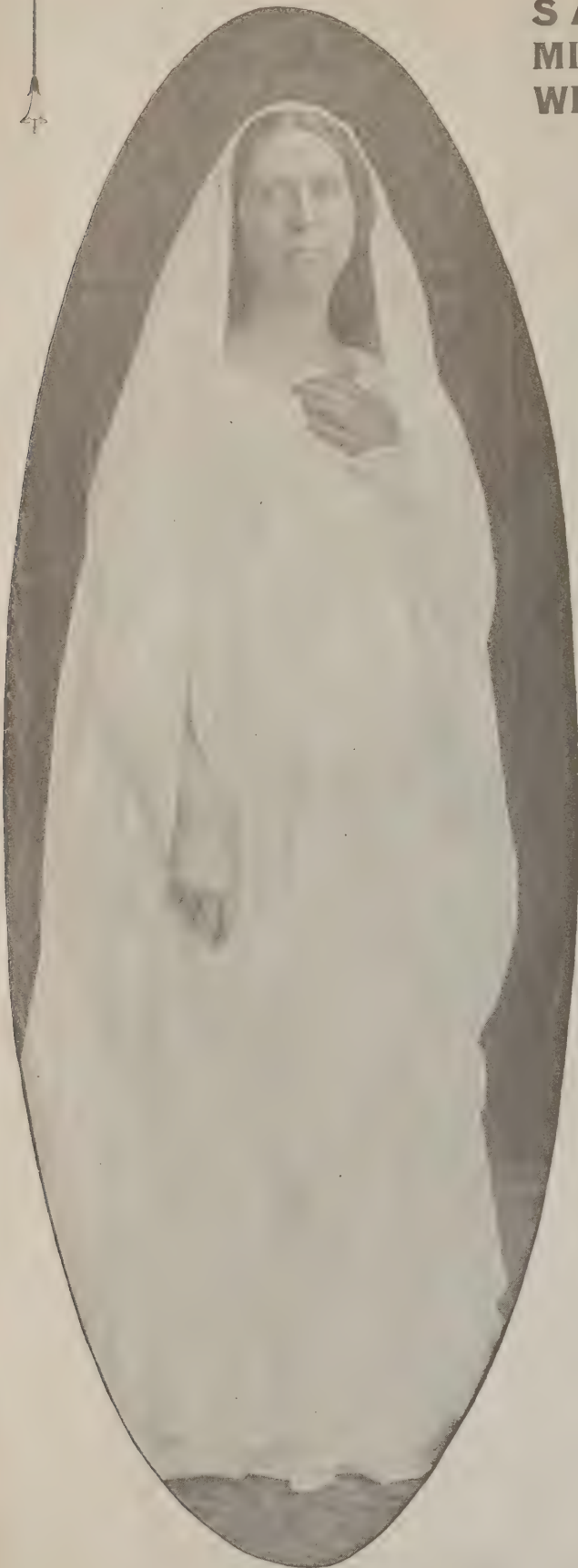
Ex-President Roosevelt Says:

"A story every true American should read."



Aunt Jane of Kentucky

**S A R A H
MILDRED
WILLMER**



THE WOMAN OF SAMARIA
By EDMOND ROSTAND

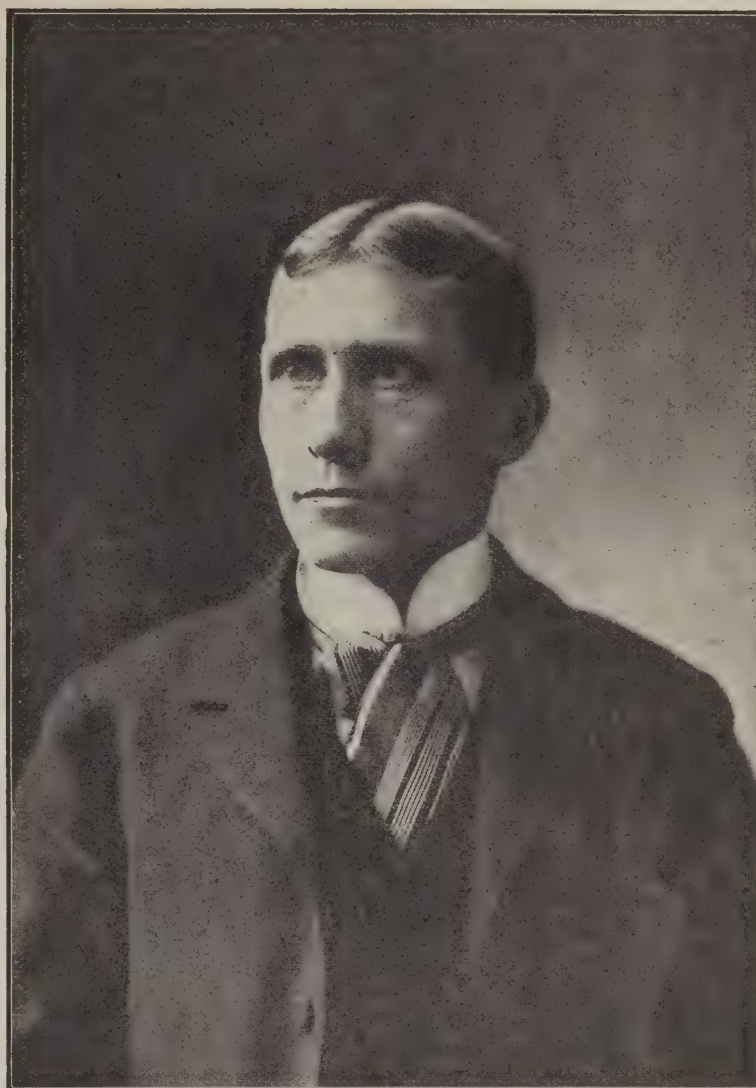
Miss Willmer is sure to score a great success with this reading. Unable to procure this great drama in English, she was forced to secure her own translation from the French and now presents the only English interpretation before the public today.



MISS SELINA LUE
By MARIA THOMPSON DAVIES

This dear old soul's humorous philosophy about folks and her "Soap Box Babies" gives Miss Willmer splendid opportunity to spread her gospel of good cheer.

RIB



J. ADAM BEDE

SUBJECT

"Our Nation; Its Problems and Progress"

RIB

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Pittsburg, Pa.

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REDPATH-PRIEST
Seattle, Wash.

RIB

A FEW PARAGRAPHS FROM

Side-Stepping the Vice-Presidency

By J. ADAM BEDE, *Congressman from Minnesota*

Published in Leslie's Monthly, September, 1904

WHAT'S the matter with the Vice-Presidency? Everybody laughs at it, statesmen run from it, nobody seeks it. Even the constitutional convention almost overlooked it, and the provision for it was not inserted until the final draft of our Magna Charta just before the adjournment of that illustrious body in September, 1787. Earlier in the proceedings it had been provided that the president of the Senate should hold the second mortgage on the White House, and so when the vice-presidency was created as a sort of afterthought, the man-in-waiting who also ran—too honorable to hope and too dignified for hilarity—was quickly assigned the slumbersome duty of listening to the Senate, and the convention, weary of much wrangling, dissolved itself and the delegates hastened along the homeward trail.

* * * * *

However, this disgrace has been removed by the succession of such men as Clinton, Gerry, Calhoun, Van Buren, Colfax, Wilson, Hendricks and Roosevelt. The election of Mr. Roosevelt to the Presidency will add dignity and distinction to the office which was originally forced upon him because certain New York politicians preferred that sort of burial to an attempt at cremation. But even such success might be looked upon as accidental rather than as establishing a precedent for preferment in either party.

* * * * *

The vice-president is the only official nonentity in our system of government. He is elected for four years to loaf around the throne and wonder what is going to happen. Incidentally he presides over the Senate when in session, if he feels like it, but is not a member of that body and has no speaking acquaintance with any subject before it. The Senate makes its own rules and construes

SIDE-STEPPING THE VICE-PRESIDENCY

them, and the vice-president is presumed to commit this fact to memory. He has no patronage, no voice in public affairs, no seat at the council table—no push nor pull anywhere in the scheme of government—but is like a second husband agreed on in advance and held in suspense and suspicion, who as a matter of taste must not obtrude himself upon the marriage feast nor the bridal tour. His business is to keep still. He is the great American clam and is held in escrow pending conditions which it is hoped will never occur to make him shuck himself and come out in the open. Though he be a man of parts, his political position is a triumph of nonentity.

While his joys are few, his sorrows are many, for how oppressive it must be to him in the light of recent events to look the Senators full and fair in the face and wonder as the roll is called whether they will answer “present” or “not guilty.” It can no longer be truthfully said that the Senate is a legislative body without convictions, and we may well inquire whether such environment would not prove actually hurtful to sensitive natures like those of Charles Warren Fairbanks and Henry Gassaway Davis, whose whole lives have been given up to dealing with civil codes and soft coal. To be sure, both of them have been in the Senate, and to be forewarned is to be forearmed, so that neither one if elected need be like the man who saw a prairie fire coming and was burned to death because he didn’t have a match.

Suppose the case of some innocent man unaccustomed to evil associations who has been ruthlessly thrust into the vice-presidency—and the uncertainties of politics make such a thing possible—what would be the effect of such associations upon him?

As he looked quietly down from his splendid isolation upon the thirty or forty millionaires about him in the Senate chamber, could he help wondering to himself if they had paid their taxes for the last fiscal year? Once thinking along this line, would he not soon ask himself who did pay them if they did not? And when he had traced the burden down to the shiftless who cannot shift it, would not his sympathetic soul, touched as a harp that gives forth sweet but mournful melodies, cry out against the in-

SIDE-STEPPING THE VICE-PRESIDENCY

justices of the times and yearn for the wings of the morning or the shades of evening to find relief?

Must he not oft times in reminiscent mood be pained as he recalls the fact that five of his predecessors died in office rather than endure it, while Uncle Joe Cannon burrowed himself out of sight into the butt end of the English language and ate smokeless tobacco until the party leaders had kidnaped Fairbanks and placed him in cold storage to await the action of the recent Republican convention?

* * * * *

Reflecting on these things, an innocent and sensitive vice-president, oppressed by his surroundings, must see with voiceless sorrow his certain finish. And as he beholds the honors showered upon the Speaker of the House, the big man of the legislative branch of our government, as potent as the President to promote or defeat legislation, he must feel like a negative quantity raised to the "n"th power and vaccinated with innocuous desuetude. Had he any influence with the government he would abolish the office and fine himself the extent of his salary for obtaining money under false pretenses.

* * * * *

Old men are very often nominated for vice-president, as was done by the Democracy in 1888 and in 1904. The chief reason for this is that the office is the last thing anybody wants. And then, too, just to have and to hold and not to be a-doing is apt to drive a young man to treason, strategem or spoils—or all of them.

* * * * *

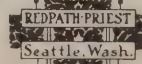
If we must have a vice-president, why not make him superintendent of the botanical garden and distributor of bouquets, so that he could work his way up to the White House by buttonholing the people?



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ROGERS & GRILLEY
ENTERTAINERS

Redpath



HERE has been no entertainment in recent years more successful in satisfying the better class of Lyceum patrons than the Rogers-Grilley recitals. Their programs have been selected with especial care, and embrace what is best and choicest in the realm of literature and music. No adequate description can be given of the beauties embodied in the artistic rendition of gems of literature when interpreted with the accompaniment of the harp. The instrument is particularly adapted to the human voice, and the selections of two artists given together produces an impression which lingers in the memory. It is an intellectual entertainment for quick-witted, broad-minded, liberal-thinking, cultivated audiences.

Program Opens with Harp Classics

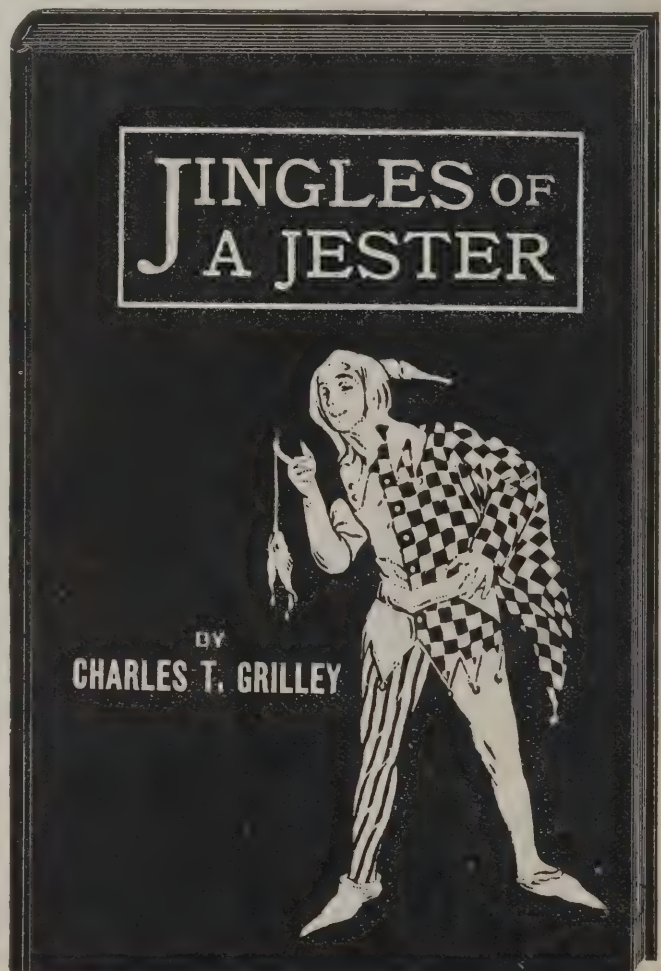
From the harp classic with which Mr. Rogers opens the program, followed by a group of impersonations and original selections by Mr. Grilley, the listeners are carried through a series of artistic efforts in the realm of pathos, humor and music until the closing number leaves the audience wondering if it is really true that such a delightful evening has been given by a company of only two people. Every season finds the company with fresh novelties and striking selections which enable them to present a brand new program at each appearance. A feature worthy of especial mention is their continued reappearance on the strongest and most conservative courses in the United States in such cities as Brooklyn, Baltimore, Chicago, Cleveland, Boston, Philadelphia, Pittsburgh, San Francisco and Washington.

Has Been Associated in Musical Festivals with Nordica, Melba, Schumann-Heink and other World-Famous Artists

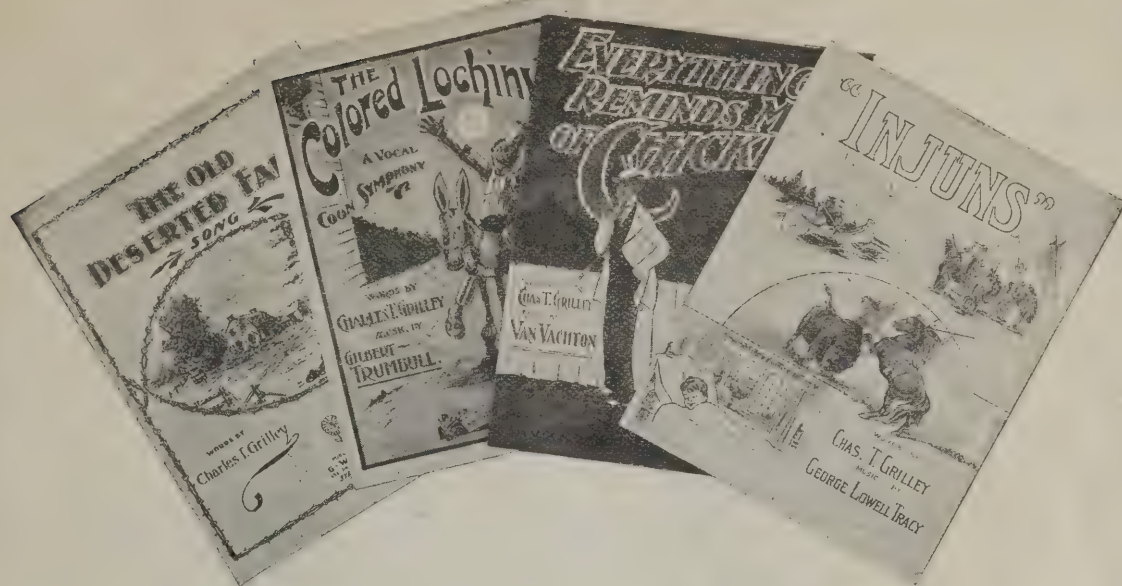
Van Veacht Rogers, who was born in Berlin (near Albany, N. Y.) made his debut in concert when very young, playing a small Harp, adapted to his child-like stature. From his father, a gifted and skilled musician, he received his earliest instruction, later continuing his studies abroad, under the renowned masters of Europe. After his return to America, through the encouragement given him by Mr. Carl Zerrahn, Mr. Rogers located in Boston, teaching at the New England Conservatory and filling miscellaneous concert engagements. At this time he was Harpist to the Boston Philharmonic Orchestra, under Bernard Listerman, and was later Solo Harpist to the Boston Festival Orchestra, under the renowned conductor, Emil Mollenhauer, appearing at the principal Musical Festivals in the United States and Canada, being associated with such artists as Melba, Nordica, Schumann-Heink, Calve, Campanari, Victor Herbert and others. Although best known as a concert artist, Mr. Rogers has a high reputation as a teacher and successful composer of music for the Harp.

Conducts Summer Harp School

Mr. Rogers conducts a summer harp school at the delightful summer resort at Round Lake, N. Y., where not only beginners but advanced pupils and teachers come to him for short courses in harp music every year, teachers wishing to keep in touch with new methods and to refer to him special problems in their work. Mr. Rogers has had the opportunity of giving instruction to former pupils of a number of famous teachers during the last fifteen years with his work as a technic specialist.



A Quartet of Mr. Grilley's Popular Songs



Grilley Author of Many Songs and Recitations Used on the Lyceum Platform

Charles T. Grilley is a graduate of the Emerson College of Oratory in Boston and seven years a member of the faculty of this college. He is also the author of many of the most popular songs and recitations used on the Lyceum platform today, and his volume of original selections, "Jingles of a Jester," has had a large sale and been most favorably received by both press and public. The Chicago Inter Ocean speaks of it as both entertaining and instructive. The Boston Globe refers to same as jingles with a compelling swing and catch and merriment, and the New York Publisher and Retailer as "a new and tip top book of verse," and these are but a few of scores of such comments showing the press' appreciation of Mr. Grilley's original compositions. To hear these compositions on the platform from Mr. Grilley himself is indeed a treat.



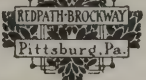

Over Two Hundred Appearances in Boston

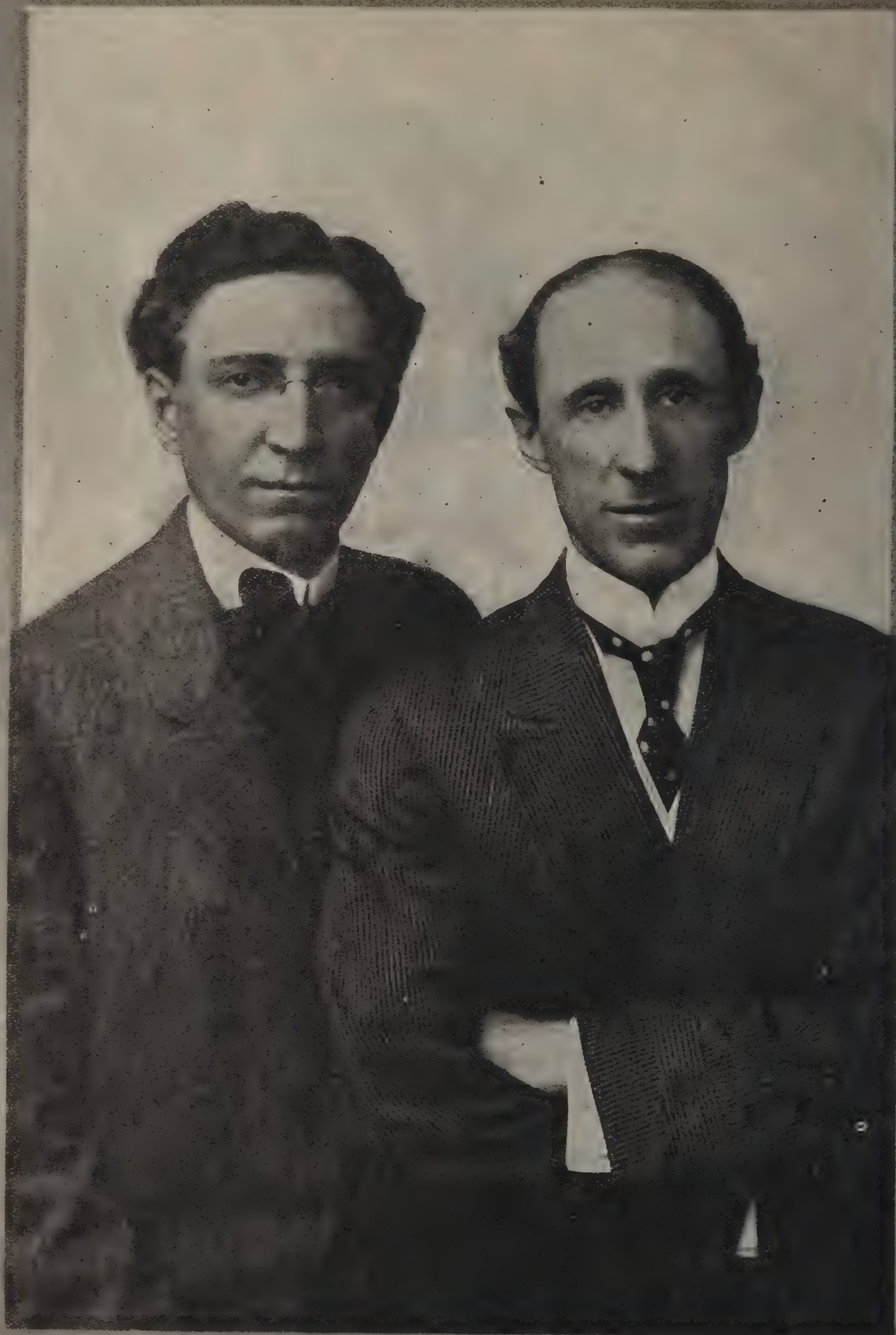
Mr. Grilley has made over two hundred appearances in Boston, eleven appearances on the Boston Y. M. C. A. course, and has appeared three times in nearly two hundred towns.

Rogers and Grilley have been associated together for some fifteen years or more and have appeared in recitals together in every state in the Union.

If space permitted hundreds of press notices from large papers all over the United States could be reproduced here. No course is too large or important for Rogers & Grilley. The famous course of Goodwyn Institute at Memphis, Tenn., also the course at Canton, the largest in Ohio, with an audience of four thousand people, and many other equally notable courses have had the Rogers & Grilley recitals and only enthusiastic words of comment have been received.

Andrew Thomas Smith, principal of the State Normal School at Mansfield, Pa., writes that Rogers & Grilley furnished a clean, wholesome, inspiring and worthy entertainment. The general secretary of the Pittsfield, Mass., Y. M. C. A. pronounced the entertainment of this company one of the finest they had ever had. A recent issue of the Sandusky, O., Register says that they scored a great hit there. The Boston Herald styles the Rogers and Grilley recital as one of the most successful of the season. The Seattle, Wash., Star says that Egan's hall was crowded with people who laughed and cried by turns and meantime applauded.

	REDPATH-SLAYTON LYCEUM BUREAU	
	BOSTON · NEW YORK · PITTSBURG COLUMBUS, OHIO · CHATHAM, ONT. COLUMBUS, MISS. · CHICAGO · CEDAR RAPIDS · KANSAS CITY · DENVER SEATTLE · SAN FRANCISCO	



Redpath

ROGERS & GRILLEY
• Entertainers •

Handwritten signature or mark, possibly "M. H. H."



Redpath

• PHIDELAH RICE •

Phidelah Rice—*Impersonator*

¶ It is but a few years ago that Phidelah Rice was introduced to the public by the Bureau as a “new find”—an artist that would set a standard all his own for careful, painstaking work, and one who could be recommended fearlessly to any course or committee.

A PROPHECY FULFILLED

¶ No words of prophecy have ever been better fulfilled than these. Mr. Rice since then has crossed the major part of the continent several times while letters from committeemen have poured into this office acclaiming him one of the greatest successes of the Lyceum platform.

¶ Sometimes letters of appreciation are written on the impulse of the moment and the success of one attraction is forgotten in the achievement of the next. Not so with Rice. Not only do committees remember Rice but they want him back. The writer of these lines has booked him on many courses and has found a universal feeling among committees that they must have a return date, fully one-half of them insisting that it be the very next season.

ADVANCEMENT RAPID

¶ While Mr. Rice's advancement (perhaps the most rapid on record) to a place among the first artists in his profession in America, may seem to the casual observer to be too unusual to last, the truth of the matter is, that his success is the result of a lifetime of careful preparation and is founded upon the basic principles of this difficult and pleasing art.

¶ Harry P. Harrison, in 1909, wrote Leland T. Powers asking Mr. Powers for his candid estimate of Mr. Rice's work. Mr. Powers' reply was made without any reference to its being used for advertising purposes. It follows:

AN APPRECIATION BY LELAND POWERS

¶ “I am an enthusiastic admirer of the impersonation work of Mr. Phidelah Rice. It has the characteristic of *masterliness*. It is spontaneous and virile and full of splendid human nature and truth. At the same time Mr. Rice is no hap-hazard performer; he knows the technique of his profession and the purpose and message of his play are brought out with the most careful judgment as to artistic values. Knowing the man as I do, with his cultivated mind, his clean heart and clear head, served by a handsome physique and blessed by a winning personality, I do not wonder at the astonishing success Mr. Rice has met with in the last two years.”

A NOTABLE OVATION

¶ Few men on the American platform have been accorded a more notable ovation than was Mr. Rice at the New York Chautauqua during the summer of 1909. Mr. Rice gave “The Peaceful Valley” to a large evening audience. Following the rendition, which occupied an hour-and-a-half, he was called back twice by the applause. Two nights later he gave “David Garrick” and at the close the Chautauqua Salute was started in the audience and widely taken up—a most unusual ovation, as Bishop Vincent usually starts this salute from the platform and it is given but a few times in an entire season.

Phidelah Rice—*Impersonator*

W. P. VanWinkle of Howell, Michigan, writes under date of December 13th, 1910, the following: "We have had Leland T. Powers twice, Montaville Flowers twice, but were never more artistically entertained in this line than by Mr. Rice last evening. We took him on your recommendation and are more than satisfied. There is not a lecture course in all the land where Mr. Rice cannot appear and hold his own with credit to himself and satisfaction to the public."

OTHER OPINIONS WORTH WHILE

Richmond (Ind.) Morning News—His unaffected and direct manner of presentation is an individual art.

The Erie Daily Times—Mr. Rice displayed rare power in entering into the spirit of each one of the characters and in giving clear expression to their peculiarities.

Rockville Journal—The impersonation of "The Man of the Hour" by that prince of impersonators, Phidelah Rice of Boston, afforded an evening of rare entertainment and profit. His impersonation of the characters was simply marvelous.

Marseilles (Ill.) Register-Chronicle—Mr. Rice is spoken of by many who heard him last night as the cleverest impersonator they had ever heard. His facial expression is marvelous as was evidenced by the quick change from one character to another in the three act comedy he gave.

ALL THE CHARACTERS DISTINCT





Foxboro, Massachusetts—Rev. J. M. Wyman—Our people were unanimous in their praises. Your engagement was the last in our course and was by far the best of all. You took the audience by complete surprise. All of the ten or dozen characters impersonated were perfectly distinct to the end. It was a marvel to see the tight-fisted landlord, the fashionable city belle, the typical country woman, and many others appear in quick succession without artificial aids. But each character was invariably true to its cast.

Grand Junction (Colorado) Sentinel—He easily demonstrated that in the broad and difficult field of Shakespearean interpretation he shines with true brilliancy, and his work last evening was the peer of any piece of impersonation ever performed here.

Lynn (Mass.) Item—The entertainment of the evening was furnished by Phidelah Rice, who gave an artistic interpretation of Robertson's famous drama, "David Garrick." As is his custom, he took the part himself of every character in the play, thereby displaying great versatility as well as dramatic power.

MR. RICE'S SUBJECTS

"Peaceful Valley"	Edward E. Kidder
"David Garrick"	T. W. Robertson
"The Man of the Hour"	Geo. Broadhurst
"The Taming of the Shrew"	Shakespeare
"The Servant in the House"	Charles R. Kennedy
"Great Expectations"	Charles Dickens

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PHIDELAH RICE

MUSIC MAKERS



Quartet Work
Vocal Solos
Marimbaphone
Selections




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
THE MAR

As a marimbaphone band the Music and Peasant" the "American Patrol" or the

The marimbaphone is new to the lyceum instrument is new to the world, altho the primitive pieces of hard wood is one of the earliest found among the tribes of Africa. The modern adding powerful resonators with each key and mers, is a wonderful development, the resonators beautifying the quality. The effect might



Stories in Verse
and Song 

Comedy Encores
with Action 

MAKERS

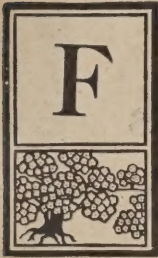
MBAPHONE

makers render such selections as the "Poet
"Light Cavalry" overtures.

m, and, moreover, in its present state the
ple of producing tone from different length
ms of music-making and is still in vogue
plication of the principle, that of connect-
roducing the tones with felt-covered ham-
ors creating the volume and the soft ham-
t be said to suggest that of a powerful harp.



The Music Makers Quartet



FOUR years ago the Redpath Lyceum Bureau introduced to the lyceum the Music Makers Quartet. No quartet ever made a greater record in four years and today the bureau has no hesitancy in standing back of the statement that the Music Makers is one of the greatest male quartets on the lyceum platform. This is saying a good deal, for the Redpath Bureau in the publishing of its circulars, is aiming to drop the superlative praise which has characterized lyceum literature since time immemorial.

During the past four years this quartet has traveled over a large part of the American continent. Out of more than fifty dates in the South, the past winter, all save one committee wrote the bureau of the satisfaction which their programs had given and many of the comments were as enthusiastic as any ever received at the bureau headquarters on any company.

Sang on Lookout Mountain

Individually the members of the Music Maker Quartet have also been favorites wherever they went.

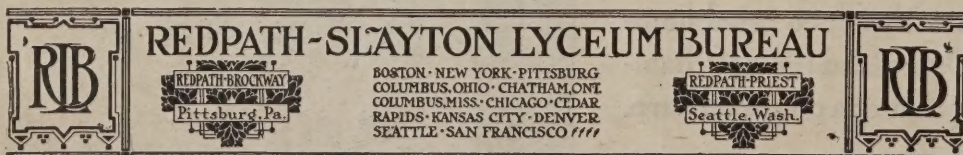
One Sunday morning on their recent Southern trip, the Music Makers sang "The Boys of the Old Brigade" to a group of old soldiers who had gathered on Lookout Mountain. So much did their voices appeal to the soldiers that the eyes of the veterans filled with tears and, at the close of the song, one old man waived his handkerchief and was heard to say: "God be with you boys. We never shall forget 'The Boys of the Old Brigade.'"

Marimbaphone Creates Much Curiosity

The Music Makers carry a large marimbaphone and people in all parts of the country have shown great curiosity as to the hows, whens, wheres and whys of this peculiar instrument. In nearly every town a crowd gathers round the platform at the close of the evening's entertainment and the boys explain the workings of this unique instrument.

Both Classical and Popular Music

There are no tiresome waits in the Music Makers' program. When they undertake the classic, they do it so perfectly that even the devotees of popular music enjoy it. If they launch out on one of George Cohan's syncopated effusions, it is performed with such perfect rhythm and balance that the lovers of classical music are not offended, and when they take up the strains of some such selection as "Love's Old Sweet Song" or one of the old "hymns" it is done with a reverence and a grace that is at once satisfying.





A Word About The Course

The excellent support given the Seminary Lyceum Course in the past has encouraged the committee to attempt a little bigger proposition than usual this year. By buying late we are able to offer our patrons better talent than ever and more of it. Hoping thereby to still farther popularize the course, two extra numbers have been added at the old price of two dollars per season ticket. The aim of the course is not to make money, in fact it seldom pays for itself, but to put before the student community the best high grade entertainment of the day as a part of the educational progress of the Seminary. Here is a decidedly uplifting influence for any town. Buy season tickets and help the good work along. See rates and other information below:

SEASON TICKETS COVERING ALL EIGHT ENTERTAINMENTS

ADULTS : : : \$2.00

CHILDREN UNDER 12 YEARS : \$1.00

SINGLE ADMISSION TICKETS:

ADULTS : : : 50c

CHILDREN : , : 25c

Tickets may be exchanged for reserved seats at Brewer's beginning at 8:00 a. m., Monday, October 21, 1912.

By special request and for an extra charge of 50c reserved seats for the season may be secured.

The ticket plat will be at Brewer's several days before each entertainment.